

Good form

Social Amenities of the Schoolgirl.
If there is one way more than another in which a young girl can show bad form it is in the way she treats the men acquaintances of an older sister. Bad to relate, the type of pert younger sister exists, even flourishes, unless there be a strong hand to put her down. And because older persons frequently laugh at her and the girl succeeds in "fussing" her older sister the younger one considers herself a huge success and continues in a manner or with lack of it calculated to create a prejudice against herself that only long years can wipe out.

If there is ever a time when a young girl will do well to keep herself out of the way it is when the friends of her older sister are present. Grownup persons, parents and their friends have a certain toleration of children, little or big, which girls and boys of nineteen and twenty cannot be expected to have. There really isn't any use in a little sister making herself unpopular, even if she does create a laugh while so doing, and there is no question that she will be heartily under the ban of an older sister whom the other makes a target for her sharp tongue or whose secrets she "gives away" because the child thinks they are funny.

To tell the truth, it is not only the grown girl who will appear better by the younger one's absence, but the "little sister" herself will gain greater popularity. Grown girls and men who go to see one of their own set do not care to have their time and attention monopolized by one who is too young for their notice or at least whom they consider to be such. Yet because they are well bred they must be polite to her, being annoyed proportionately.

One great objection to a young girl's being with her older sister's friends and probably the strongest reason why she should not be is the almost irresistible temptation to talk personalities, frankly to tell what she knows, not always stopping there, but unconsciously exaggerating. It is not at all improbable that the others may find this amusing, even instructive, in the side lights thrown on the characteristics of older sister and her friends, but that, as a rule, is far from desirable. If it is a joke the younger girl tells or a personal fact that would be unknown save for her it is remembered in the set of acquaintances and also that the younger one divulged.

The listeners may be highly interested at the time, unwittingly flattering the juvenile talker by their attention, but it counts against her later, just the same. Not only does she make herself vastly unpopular with her own family, but outsiders are prone to consider her a "terror," saying, "She ought to be suppressed," themselves developing a fear of her tongue that makes them prefer her absence to her presence.

The same is true if the younger sister refrains from personalities and merely occupies the attention of her sister's friends in other ways. She puts herself forward then undesirably. She gains the reputation of being pert, and instead of their regarding her as a sweet and attractive young girl they think of her as one to be avoided.

The surest way out of the temptation of being funny at the expense of an older sister and her friends is to keep away from where they are.

That does not preclude "having fun" with the older sister when there is no one else about.

Dress Etiquette.

"Last night," said the woman who notices things, "I was at a big affair and sat next the most disagreeable woman I have ever yet experienced. And it was all because she was wearing a hat."

"I know," murmured the aesthetic girl, "just how an ugly hat makes you feel about loving your neighbor." "But this," went on the woman who notices things, "wasn't an ugly hat. It wasn't even a shabby one. On the contrary, it was an expensive and up to date affair, and when its wearer's features were in their everyday pattern I have no doubt that it was becoming. The trouble was that all the other women present were not wearing hats at all, but sat in all the formality of bare heads and shoulders. It was one of those affairs which are not easily classed, when you have to guess at the correct attire and every other woman has guessed differently from the one who had come in a hat."

"Instead of making the best of a blunder and taking her hat off, this woman seemed to be trying to convince herself that her guess had been right after all and that all the rest of us were foolish creatures who dressed beyond our incomes and our stations. The effort made her furious. I thought her a most pathetic and humiliating spectacle. I am sure that we exaggerated the importance of dress."

"So do I," said the woman who notices things. "Then we might have time to get something that really satisfied us, if only once in a lifetime."

"I think," the youngest woman put in as she crossed one slim ankle over the other, "I should choose a white wool sweater and a white skirt. As I wouldn't have any other outside garments, I could afford to have them washed as often as I liked."

"I would have a silk gown for summer and a soft woolen one for winter," said the woman who notices things. "They would both wash and both be unaltered."

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Glass Buttons in Style.

When an old fashion becomes a new fashion a woman is furious with herself for not having kept what she possessed. It is excessively difficult to carry out a boarding method, for every inch of room is needed in our houses, and, with the fashions trying to rival a weather vane in a storm, we look upon each year's accumulation of things as mere junk.

Surely we can never need these again, is the usual decision that precedes the dumping of everything into the ash can. And suddenly out of a clear sky comes an announcement that the very things which were consigned to the ash can were to be returned into first fashion.

If one wants a white corduroy suit for spring than these flat glass buttons, lined with purple, would look very well with a sailor collar of purple satin and a piping of the same down the back of the sleeves at the side of the button-holes.

You know the long sleeves that are coming in show a return to the trick of two summers ago which was never widely taken up and yet was so attractive. This sleeve, instead of being ornamented with buttons, had its two edges really fastened together with actual buttons made into the form of cuff links with silk cord between.

The new sleeve in taffeta and satin and poplin has its edges fastened from half way below the elbow to the wrist with these link buttons set a half inch back from the extreme edge, and then between the two edges is put an inch wide plaited roll of lace.

On a black satin frock that has been turned out recently the sleeves are managed in this way with the frill extending around the wrist. The surplus shaped blouse has a plaited frill lying against the chemise, which is of white tulle, and the frill runs down the front fastening of the blouse, which, by the way, is similar to the fastening on the sleeves.

The skirt has a full draped tunic over an overskirt that is not two yards wide, but is opened at each side for four inches. There is a wide crossed sash of the satin which has one end pulled through the girdle at the side, then falls over and hangs to the knee, where it is finished with velvet fringe.

The New Idea of Marriage.

That marriage has the effect of humanizing the young man, of making him less fatuous and selfish, has long been known to women folk, but now, according to a recent statement made by a prominent man, by entering into wedlock a man becomes "a better social animal, losing his shyness before women, his cynicism and his want of expansiveness."

All this is helped because we have introduced friendship into marriage—one of the considerable achievements of modern times—and, instead of "domesticating the recording angel," which was what marriage formerly meant, we have succeeded in developing an amazing camaraderie between husbands and wives.

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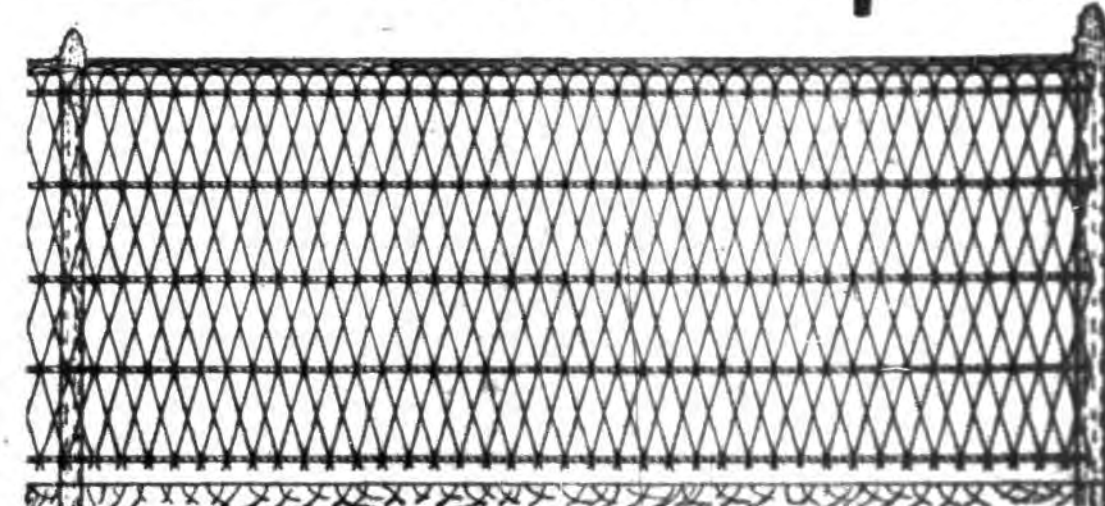
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